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Title Page

MAR -3 1925 /

"Playing with ~~Love~~ Souls,
Photoplay in 7 acts /
Author & Photoplay Howard H
Ince Box /
USA /

MAR -3 1925

"PLAYING WITH SOULS"

Truelo.

Thomas H. Ince Cop	
✓ Thomas H. Ince Corporation.....	35% ✓
✓ Presents	
✓ "PLAYING WITH SOULS".....	100% ✓
By	
✓ Countess de Chamborun.....	10% ✓
With Jacqueline Logan, Mary Astor,	
✓ Clive Brock and "Buster" Collier.....	25% ✓
Adapted by C. Gardner Sullivan.....	20% ✓
Directed by Ralph Ince.....	20% ✓
A First National Picture.....	35% ✓

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C A S T

"Bricotte"	Jacqueline Logan
Margo.	Mary Astor
Amy Dale	Belle Bennett
Mathew Dale, Sr.	Clive Brock
Mathew Dale, Jr. (age 20).	"Buster" Collier
Louise (French Maid)	Jessie Arnold
Mathew Dale, Jr. (age 12).	Den Marion
Mathew Dale, Jr. (age 4).	Helen Hoge

SYNOPSIS (Not for Publication)

Amy Dale has grown tired of her husband, Mathew Dale, a successful, but cold and cynical business man. He is just as tired as she. Their young son Mat, not old enough to understand it all, but old enough to feel lonely, is neglected by both of them.

Dale and his wife separate. Amy goes to Europe, where she engages every new beauty doctor who comes along to keep her young. She puts Mat in a boy's school and leaves him there. The boy holds the memory of his mother very dear ...he hates his father, because he made his mother cry.

When Mat is twenty years old, about to graduate from school, he becomes engaged to Margo, a sweet, beautiful young girl. His father and mother have never visited him. He goes to Paris to find out just why he has been so neglected. He tells Margo if there is any shame connected with it, he will not hold her to her promise.

He goes to Paris and tries to find out about his father from his banker. But the banker knows nothing. Mat sets out to "go to the dogs". After a night in a cheap dance hall, where he is taken up by Bricotte, a dancer, Mat goes back to the banker for money. Here he finds his father. He does not know him, of course, and Dale, wishing to become a friend to his son, asks the banker to introduce him as a friend of the father. He does so. Mat accepts Dale and takes him to his hotel. The first thing Dale does is to flirt with Bricotte, to get Mat away from her. Of course Mat thinks he has been double-crossed and is furious at Dale.

One night in a gambling hall, Amy plays at the same table with Mat. Of course she does not know him. She is much made up, wears a wig, and is bizarrely gowned. She is drawn to the boy...flirts with him. Mat plays up to her, thinking she will give him gambling money.

Dale finds Amy and Mat dining together. He senses that Amy does not know who Mat is. He gets rid of Mat and explains to Amy. Amy, crushed, goes home to grow old, so that when she meets Mat again, he will not recognize in her the woman he had flirted with in the gambling den.

Dale goes to find Mat. He is just leaving the place, broke again, and more bitter than ever. He goes to a cheap dive, stays there until the next night, and forges his father's name to a check to pay his bill. But Dale comes in just then. He tears up the check, pays the bill and follows Mat to the river bank. He tells Mat he is his father. This is too much for Mat. He backs to the edge of the wall and goes over, into the river. Dale rescues him and in the following days he and Mat come to understand each other.

Margo finds Mat. Not long after they marry. Amy, now frankly a woman of forty-five, comes to the church to see the wedding. Dale sees her. After the ceremony he takes her to Mat and Margo's new home, knowing that Mat will never recognize Amy as the woman at the roulette wheel and that he will be overjoyed at seeing his mother again.

MAR -3 1925

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Mar 3 1925

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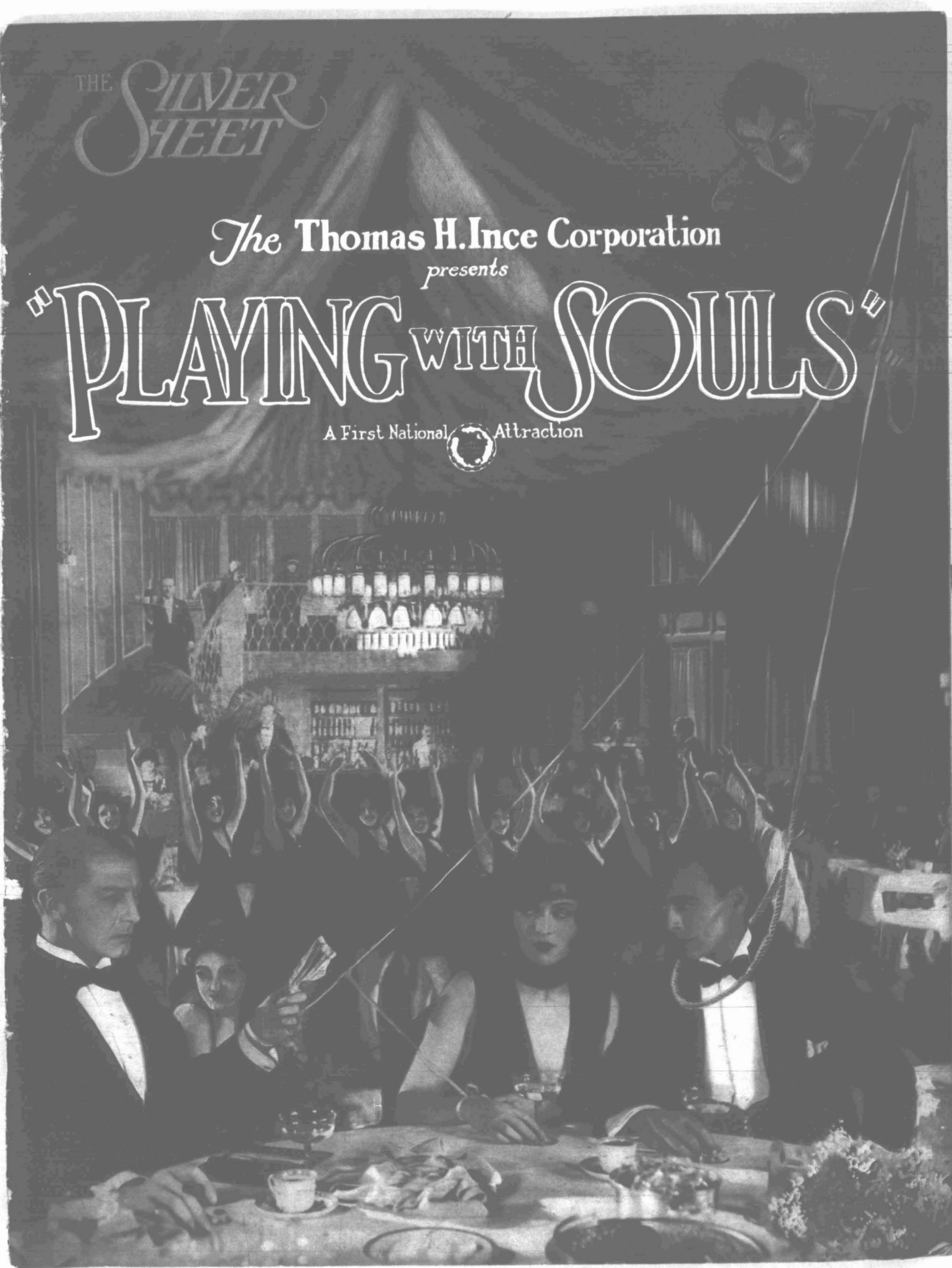
W. H. Hammer
MAR 6 1925

THE *SILVER
SHEET*

The Thomas H. Ince Corporation
presents

"PLAYING WITH SOULS"

A First National  Attraction



The Thomas H. Ince Corporation
Presents

PLAYING WITH SOULS

The Picturization of the Successful Novel by
COUNTESS DE CHAMBRUN

with

ACQUELINE OGAN
ARY STOR
ELLE ENNETT

LIVE ROOK
USTER OLLIER
and a host of others

DIRECTED BY
RALPH INCE
ADAPTED BY
C. GARDNER
SULLIVAN

A First National



Attraction

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JAN 21 1925

THE SILVER SHEET

Compelling Drama

IF DRAMA, as is said, is caused by conflict of human emotions, then "Playing With Souls" is drama in the nth degree.

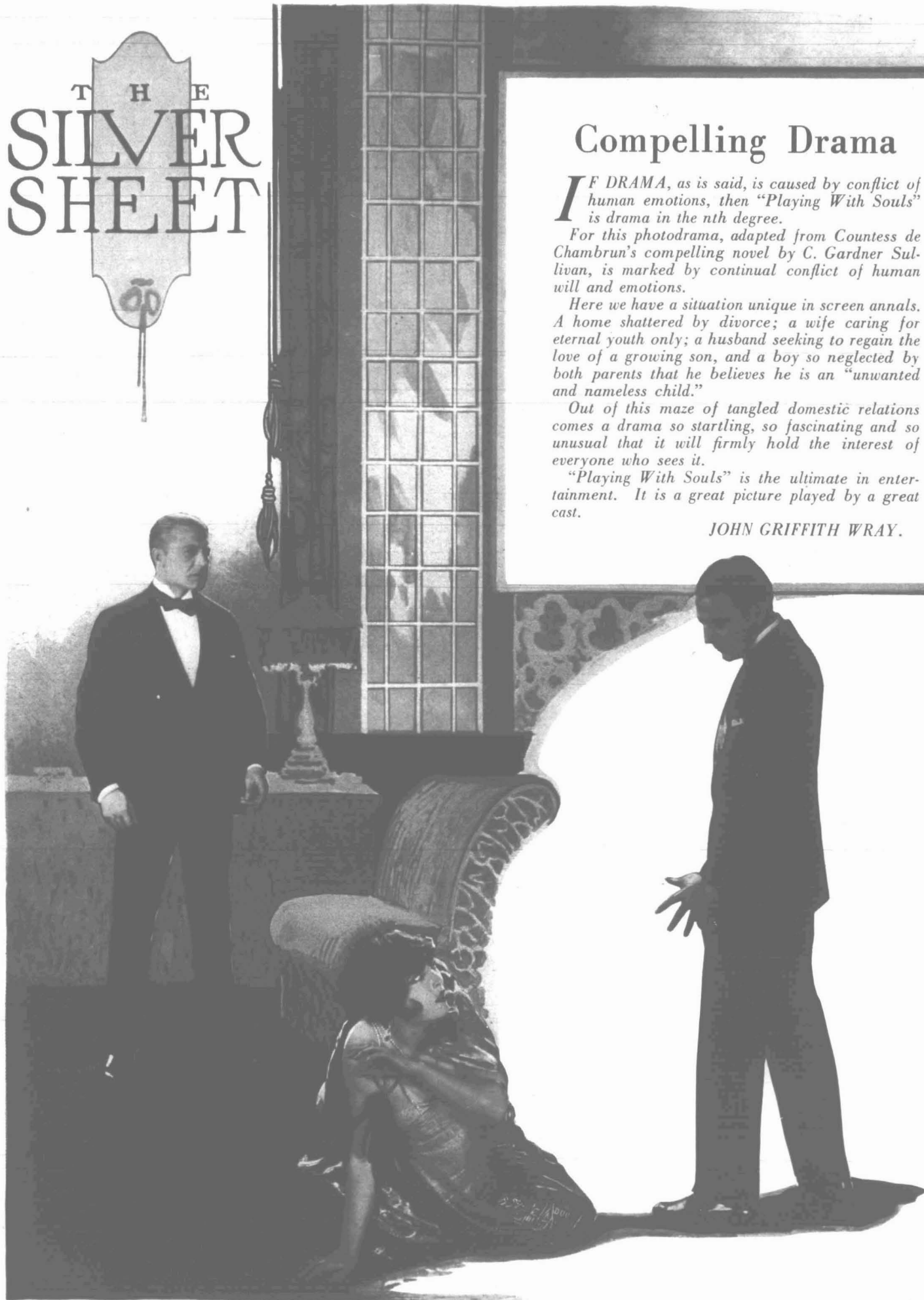
For this photodrama, adapted from Countess de Chambrun's compelling novel by C. Gardner Sullivan, is marked by continual conflict of human will and emotions.

Here we have a situation unique in screen annals. A home shattered by divorce; a wife caring for eternal youth only; a husband seeking to regain the love of a growing son, and a boy so neglected by both parents that he believes he is an "unwanted and nameless child."

Out of this maze of tangled domestic relations comes a drama so startling, so fascinating and so unusual that it will firmly hold the interest of everyone who sees it.

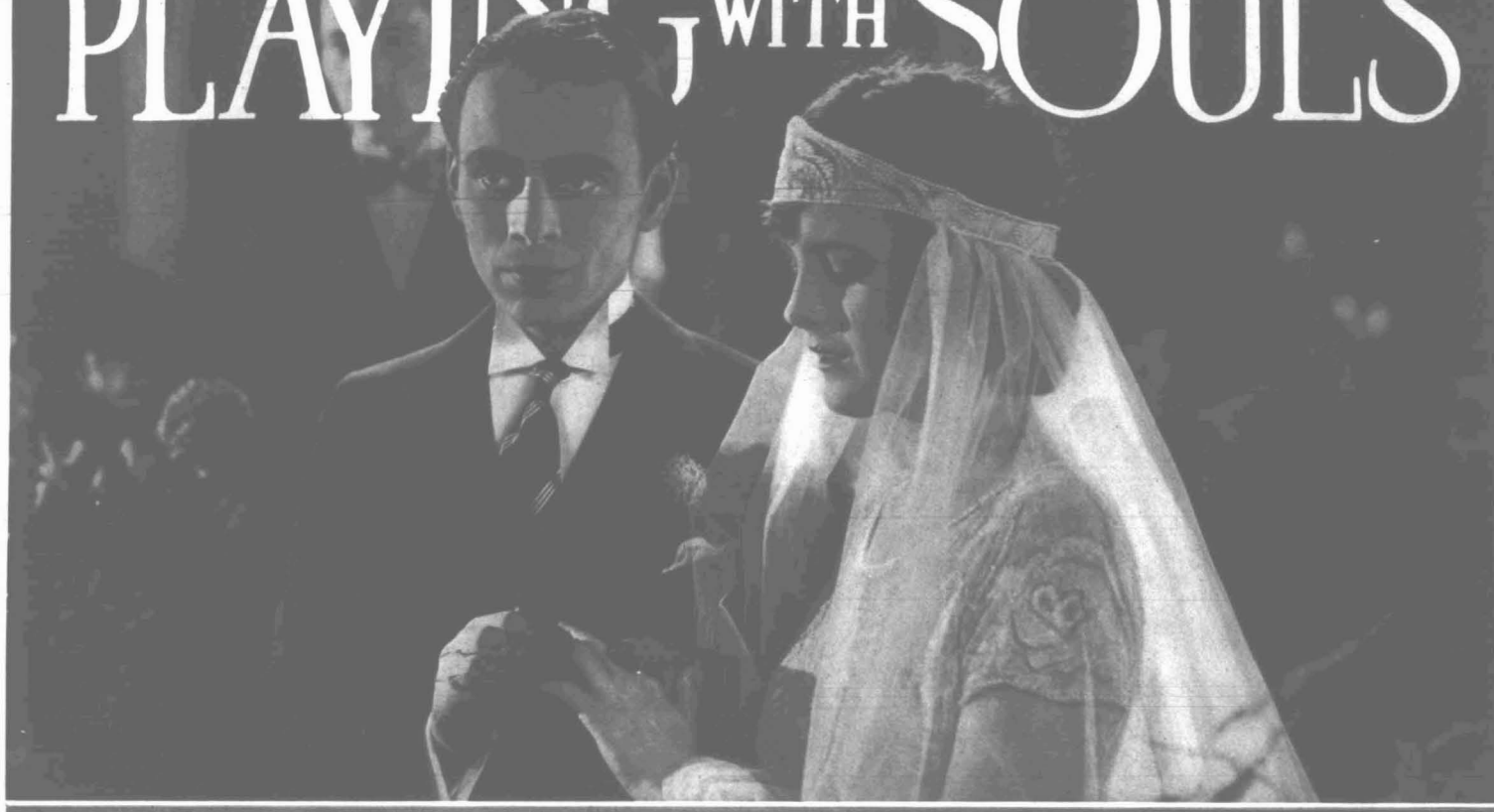
"Playing With Souls" is the ultimate in entertainment. It is a great picture played by a great cast.

JOHN GRIFFITH WRAY.



The THOMAS H. INCE CORPORATION *presents*

"PLAYING WITH SOULS"



SINCERITY Keynote of Present Day Exploitation

THE STANDARDS of picture-selling are higher than they used to be. Just as the screen itself appeals to audiences of growing discrimination, so does screen exploitation improve. For one thing, the abuse of superlatives (an heritage of circus bill-posting days) is being abandoned. Over-use of superlatives tends to destroy a distinction that should be maintained in film productions and all other things.

The billboards of today show a very changed tone compared to those of past years—a keen, adroit psychology supplanting that pale, overworked drudge, the superlative.

Truth has an inscrutable way of revealing itself and our great industry is learning that the one sure test of exploitation is—

—its SINCERITY!

That is why picture-selling standards are finer than they used to be. Playing with words is especially unnecessary in this array of the attractions in "Playing With Souls."

"Playing With Souls" has unusually responsive exploitation values.

It is a box-office picture, of the hard-to-find sort, yet withal sincere entertainment.

The Story in a Nutshell

MATHEW DALE, New York millionaire, pursues dollars while his wife, Amy Dale, pursues pleasure. So their kiddie, little Mat, at the age of four really knows neither of his parents. It is then they separate, sending him to a boys' school in France.

The years pass, Mat feeling keenly his parents' neglect. Amy leads a frivolous life in London. Dale is buried in big business. Mat, approaching manhood, falls in love with lovely Margo Florian.

While courting Margo, cruel suspicion convinces Mat that his lifelong isolation from his parents is to hide a chapter of shame in their past. In sorrow he resolves to blot out his own life in dissipation.

At an elite Paris cafe, Mat meets Bricotte, a petite but shameless cabaret girl. She charms him. He spends his money riotously.

About this time, Amy comes to Paris in quest of beauty treatment. Dale also comes from America. On his arrival at the office of Potin, his Paris banker, Dale is confronted by Mat who, of course, does not recognize his father. Sick at heart to find his son becoming a cad and angered at a bit of insolence, Dale floors him.

The boy gets up smiling and offers his hand. Then Dale thrills in the knowledge that his son is worth reclaiming and resolves to undertake the task. He introduces himself as "John Kester," saying he is an associate of the father, and gains a place in Mat's friendship.

The pair fare forth into Montmartre night life. To save his boy from a disastrous infatuation with Bricotte, Dale "cuts him out" by attracting Bricotte with his wealth.

Dale deliberately showers presents on Bricotte, then arranges to entertain her in his apartment knowing that Mat will arrive before Bricotte leaves.

Dale's plans succeed admirably. Bricotte drinks heavily, boasts that she has a beautiful foot in spite of tight shoes worn by women, and pulls off one stocking to prove it as Mat enters the room.

The boy is furiously angry. He sees Bricotte as she really is, and believes his father's "friend" has double-crossed him and taken his girl.

Mat soundly berates Bricotte, then his father, and turns in anger and leaves.

Mat is now thoroughly angered at the seeming duplicity of his only friend, and determines to have his fling regardless of consequences. He sinks lower and lower, making the rounds from one place of sin to another.

her own son, over whom he is watching in Paris. The woman is stunned. She rushes from the gambling hall in a panic, after Dale has warned her that she is not fit to associate with her boy, and that she is never to see him again.

Mat comes back to the balcony and thinking "Kester" has double-crossed him a second time, departs in anger. But Dale finds him once more, this time in a low dive where Mat has forged his father's name on a check.

Dale remonstrates with Mat, and tries to tell him what a serious thing he has done, that he has committed forgery and might be severely punished for it.

Mat, however, cares nothing for any possible punishment. He is determined to drink the dregs from his bitter cup. Deserted by his father and mother, as he believes, and unworthy of the love of the girl he really cares for, he decides to end it all.

Dale tears up the check and pays the bill. He intends to take Mat away with him, and try and reason with the frantic boy. As he turns to leave the dive, he finds that Mat has dashed out. The father follows the boy through the streets of Paris, and to the embankment of the Seine river, where Mat leaps from a bridge into the icy waters below.

Dale plunges in after him, and with difficulty rescues Mat. He tells him he is his own father, believing that Mat had learned to really like the man he knows to be "Kester" his father's friend.

On the contrary the boy spurns his father, curses him roundly for the deception, and half delirious is taken to a hospital where he comes near death from pneumonia.

Dale takes Margo to the hospital and the two are united again. Love welds the old attachment, and brings about the recovery of Mat, who finally sees the light and forgives his father.

They are married at a beautiful church ceremony. Amy learns of the match and deeply repentant, secretly watches the ceremony from a pew. But Dale spies her. As the honeymoon carriage bears the happy bride and bridegroom away, the older lives of Dale and Amy flow together again.

THE CAST

Matthew Dale. — Clive Brook

Matthew Dale Jr. — Buster Collier

Bricotte. — Jacqueline Logan

Margo — Mary Astor

Amy Dale. — Belle Bennett

While in an elaborate gambling hall he loses his last franc, and is befriended by an overdressed woman who is having much luck at roulette. She is attracted to the handsome youth, and he is desperate. She loans him money, which he promptly loses. They leave the gambling hall and go to a balcony room where a flirtation is in progress when Mat's father appears.

Dale hears his boy's voice and goes to the balcony room, confronting his ex-wife and their boy. There is a tense scene, the mother frightened at the sudden appearance of her former husband, the boy again furious for his friend's interference in his affairs.

Dale finally manages to get Mat back to the roulette wheel. Then he faces his former wife, and in no uncertain terms tells her that she has been flirting with

READ ^{the} 2-minute SYNOPSIS of "PLAYING WITH SOULS"

He did *not* *know* she was His Mother!



THE sobbing note of a violin stole from behind a high wall of sets. The pleading tones of a man's voice mingled with the whirr of a grinding camera and the sputter of lights.

It was Director Ralph Ince and his troupe, hidden away in a corner of Stage 2 on the Ince lot, filming some of the most poignant scenes in "Playing With Souls."

These were the scenes in which a frivolous mother, mysteriously attracted to a strange youth, was smitten with the tragic truth that he was her own son!

The pictures on this page, as well as still pictures can, depict the mother in her first moment of interest in this handsome youth as he wagered and lost his last franc note at the roulette wheel.

As he was about to depart, she offered him money.

He hesitated. She could see that. He was not a man accustomed to accept money from a woman. But there was desperation in his eyes.

So they went to a quiet table on a balcony. The woman ordered. The silent footed waiter stole away.

Presently the curtains parted and there stood a figure more startling than any apparition. It was—

—the boy's FATHER!

The father (Clive Brook) knew the boy was his son. That was why he was giving these nights in Paris to watchfulness. He was guarding this desperate youth, saving him from predicaments of his mad folly.

The boy knew neither the gray-haired and kindly man as his father, nor the gaudy and perfumed woman as his mother. But he noted, narrowly, that they recognized one another. Old friends, they told him. But he did not dream that they were divorced man and wife—his own people.

It was then that careless, selfish, shallow, pitiful Amy Dale received the blow that knocked all the gay impulses she ever had from her silly be-wigged head forever. She learned that the winsome, neglected youth that had so attracted her, was—

—her SON! The baby she once loved and cherished.

Here is a situation seldom equalled on the screen. It is drama—drama in its

GOD GAVE A PRECIOUS GIFT IN TO THEIR CARE

"I Am Your Father!"

naked state—conflict of human emotions at their peak.

The boy—neglected by both parents and left to his own devices at a French school, knowing neither father nor mother and growing to manhood without their care and affection.

The father—lost in money making until it was too late to save the love of his wife and son, then dedicating his whole life to "learning people" that he might win back the affection of his son.

The mother—having been without the affection of her husband for years before they parted, then striving endlessly for eternal youth and beauty that she might charm other men.

And here, in a side room of a Paris gambling hall the three meet for the first time since the boy was a toddling baby.

The father finds his ex-wife flirting with her own son. The mother finds her ex-husband watching over their boy. The boy understands nothing of the emotional strain under which his parents are laboring, in fact he does not even know who they are.

Here was a situation that required the most clever handling, the best finesse at the hands of the director and actors, and absolutely sincere work on the part of the latter.

It could not be "shot" in haphazard fashion, from the script. It must be studied, and planned, and studied again to get every bit of drama out of the situation without overdoing it.

"Camera," said Director Ralph Ince. Buster Collier, the boy, and Belle Bennett, the mother, are seated at the table, glasses of wine in hand. The scene has been carefully rehearsed, time and again. Into the action the players throw every energy, carefully following the commands of the director.

They are working up to the climax of the scene. Something is wrong with the lights, it must be done again.

Patiently they start at the beginning. Every gesture, every glance, exactly as it has been rehearsed.

"Fine, fine," says the director, "keep that going. Keep it up!"



Young Mat learns that his elderly and watchful companion, whose gentle advice he had so often scorned, is none other than his own father, yet not at all the cold, unfeeling parent he had created in his childhood imaginings.

The curtains part and the father stands looking into the room, stern and forbidding.

A frightened glance from the mother, who appears to be about to faint. A look of disgust from the son, who thinks his father's friend, as his own parent is known to him, is snooping about following him again.

It is the "big scene." It is the tense moment when ANYTHING can happen.

That was what was going on behind that wall of sets on Stage 2. The actors were laboring to give all that their own souls would yield up, to pour into this tremendous episode every utmost measure and shade of emphasis and meaning.

The people who walked to and fro on the stage on the other side of that wall of sets, a few feet from the table where these people acted and where their director

leaned over them and adjured them and the violin shrilled and sobbed—those people on the other side were thousands of miles away from the little group hidden so close to them.

The sound of carpenters' hammers was not heard.

Voices fell on unheeding ears.

The murmur of conversation meant nothing to the tense actors in this little drama, as they forgot everything but the important work at hand.

Even the streamlets of California sunlight that sent its bright shafts through ribs in the diffuser curtains overhead were not noticed.

They were in a world apart from the busy, hammering, whistling studio on the other side of that wall of canvas.

This was Paris—wicked Paris, by night.

AND THEY PROVED UNWORTHY GUARDIANS

3 WILD PARIS CAFÉS

A fashionable gambling hall, patronized by modish women and distinguished men is the fated spot where Mat meets his mother. At a balcony overlooking the tables occurs the pathetic episode where he jests over a wine glass with this woman he believes to be a stranger.



A wicked but picturesque Apache dive, where young Dale descends in his mad resolve to ruin himself. Bricotte finds him here and she fights savagely with another cafe girl who, she suspects, has supplanted her in the rich youth's fancy.

The Dead Duck Cafe is a fascinating background to much intense dramatic action. In this gay Montmartre resort, Mat Dale (Buster Collier) meets Bricotte (Jacqueline Logan) the butterfly, and is saved from a dangerous infatuation for the dancer by his watchful father (Clive Brook).





PARIS CAFE scenes are favorite photoplay atmosphere. In "Playing With Souls," rousing and unusual action occurs in this setting, which is a triumphant touch of rich and accurate stagecraft.

No detail was spared by Director Ralph Ince in depicting the wild night life in these fascinating scenes. And three distinct and separate episodes occur in these pleasure palaces which have made the name of the Montmartre known around the world.

Besides the atmospheric allure, a startling fight scene of stark realism occurs in one of the cafes—an Apache dive.

Jacqueline Logan, as Bricotte, maddened by jealousy, makes a bitter fight to regain the favor of her lost lover, young Dale.

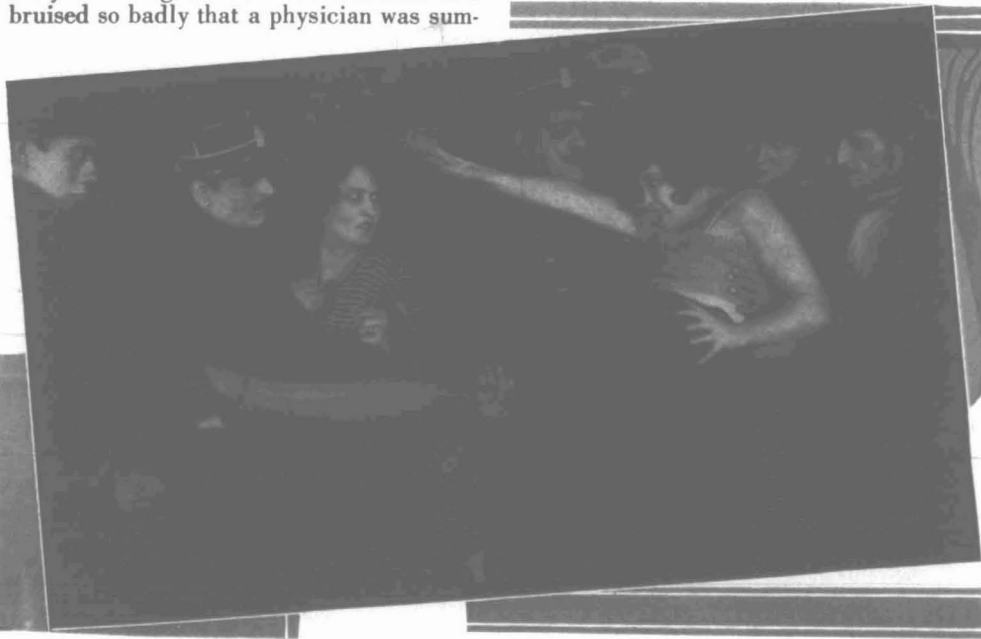
This battle of hearts is beyond question a directorial achievement. As to the acting, it was too nearly actual to be classed as pantomime.

Miss Logan's gown was ripped from her body in the fight. She was scratched and bruised so badly that a physician was sum-

moned to her dressing room after the fracas.

Her adversary, a high-caste Spanish lady of romantic career who appears in the films as "Carmen DeBlasco," was likewise injured in the realistic fight. No fan who sees this great scene will ever ask: "Do they really fight in the pictures?"

Besides this realistic scene in the Apache dive, there are two other wondrous settings portraying Paris night life. One is the Dead Duck Cafe, a very elegant cafe and



dance hall, where lightly-clad dancing girls entertain while Parisians dine and dance.

The third cafe scene shows huge gambling rooms, attached to a favorite resort of Paris. Here the night life is at its most hectic stage. Women in elaborate gowns and men in evening clothes are seen playing for high stakes, with great excitement everywhere. In this scene, and in the rooms adjoining, comes one of the big dramatic "punches" of the story, where the Boy and his divorced father and mother meet, the Boy in the midst of a flirtation with his own mother, and not knowing either his father or mother.

Such are the wild Paris cafes in "Playing With Souls."

Some of the Best Reasons Why—

—AMERICA'S TASTE in motion picture entertainment follows so closely America's taste in fiction, which in turn parallels American life is:

ACTION and LOTS of it!

This is the observation of a critic on the Los Angeles *Daily News*, who goes on to say:

"The fact that patrons of picture palaces who, having had opportunity to express their individual opinions, have voted heavily for melodrama bears this out. What contains more action than melodrama?"

The abundance of melodramatic action in Countess de Chambrun's surprising manuscript of continental life won its success as a widely read novel. (Scribner's)

Countess de Chambrun knew her characters. Before her marriage, she was Clara Longworth, a sister of Congressman Nick

Longworth, staunch Republican "whip" in the House, and a member of the Longworth family of Ohio whose scions for generations have been conspicuous in diplomatic and political circles. So the authoress had a compelling realism at her command.

Now, in the C. Gardner Sullivan screen version, with the clear-cut directorial treatment of Ralph Ince, "Playing With Souls" has become an even more rousing story of American life in the world's capital of gayety—Paris.

Not a story forbidding in its imposing splendor of scenes and action. Rather, a story that invites thought and sympathy and one that certainly offers innumerable exploitation angles.

The box-office is the goal of exploitation. That is why exhibitors always are interested in the question: "What is the greatest box-office theme ever attempted?"

Sex? No. Character Study? It doesn't pay. Reform? Loud laughs. Romance, adventure? Sometimes. **MOTHER PICTURES?** Yes, always!

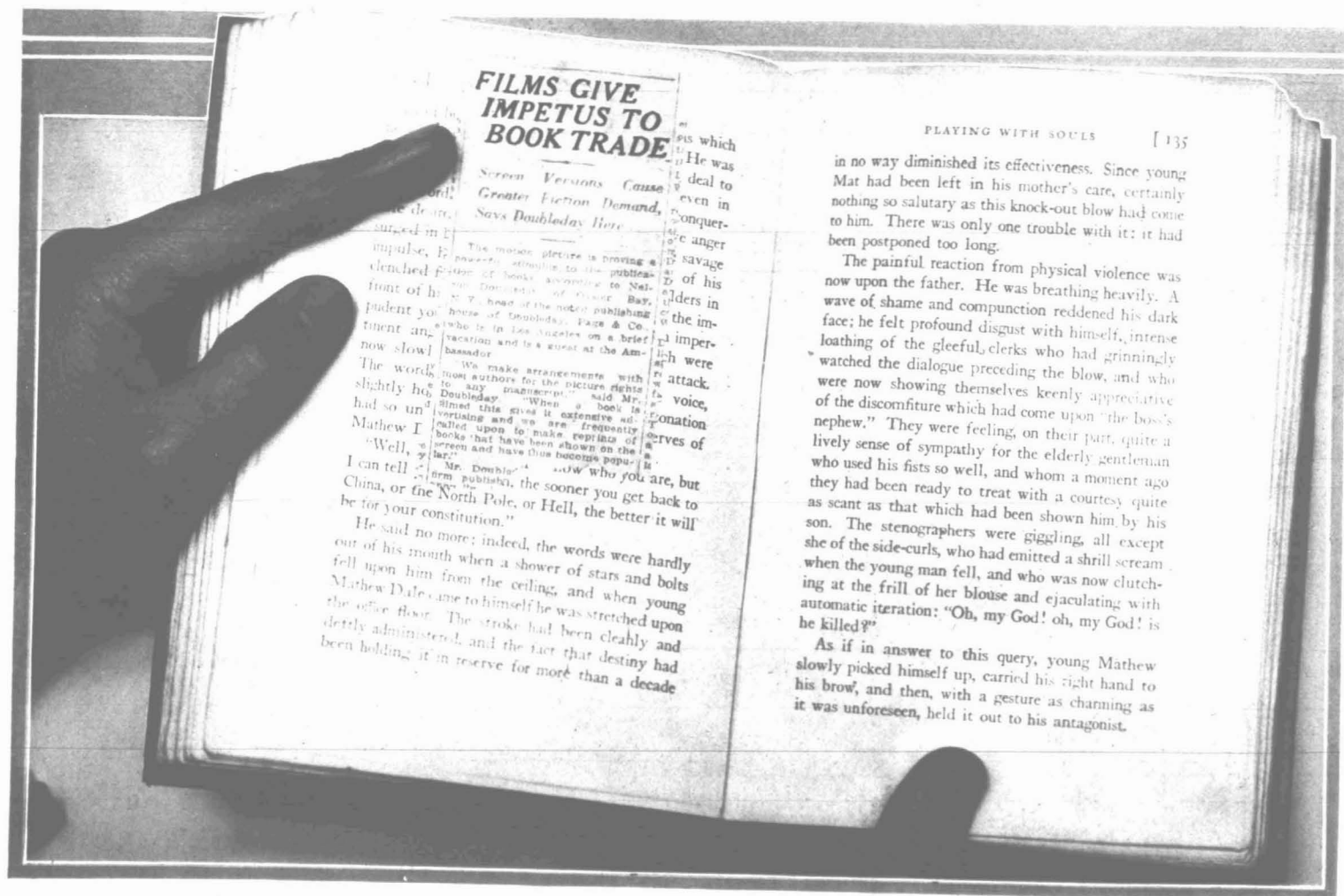
But "Playing With Souls" is more than a "mother picture." It has all the lure of sex drama in its glittering galaxy of gold, gowns, girls and gayety.

It has adventure appeal in the passionate quest of a youth maddened by hunger for mother love, for father love, instead of dollars.

"Playing With Souls" has all the finery of society drama, without the limitations of drawing room plot.

It is **FATHER-MOTHER-SON** drama, embracing the greatest theme of the screen, packed with melodramatic thrills.

Those are some of the best reasons why "Playing With Souls" is destined to make a hit with America's motion picture taste.





The Gilded Youth is seen in three ages. Tiny Helen Hoge (left) is the Mat Dale of infancy. Don Marion (above) is the half grown youth. Vigorous young manhood is depicted by "Buster" himself.



Collier Triumphs as Gilded Youth

BUSTER COLLIER as Mat Dale is the pawn with which his parents gamble in "Playing With Souls." Therefore, the story revolves about him and gives to this rising young artist one of the most forceful roles of his interesting career.

Among connoisseurs of acting talent, Collier is regarded as one of the most promising figures on the screen today. He is a hard worker, consistent, intensely earnest and of a personality as wholesome as it is vigorous.

But "Buster's" success is by no means all ahead of him. Young though he is, he is a seasoned troupier and well-known and popular enough with a wide fan following to be a real drawing card in any theater. His name on the cast adds exploitation value to any picture.

Buster comes from a theatrical family, and his talents are rightly inherited. His father is William Collier, the celebrated comedian. Buster was born and educated

in New York City, and his stage career began when he was still a boy. He played in "Caught in The Rain," "Who's Who," "Never Say Die" and other stage successes before leaving the footlights for the Kleigs.

Since entering pictures Buster has met with unusual success. He appeared with success in "Secrets of Paris," "Enemies of Women," "Loyal Lives," "Fool's Highway," and many other important pictures, and now finds the greatest role of his career as the Gilded Youth in "Playing With Souls," the new Thomas H. Ince Corporation-First National offering.

In "Playing With Souls," the "gilded youth" is a headstrong fledgling who sees the lights and shadows of life in heavy contrasts; his woe is complete and effacing when he becomes wrongly convinced that he is nameless; and his almost savage plunge into a mad pleasure world gives to the screen role a peculiar emphasis. The role fits Collier. It is positive, emphatic.

There is another audience "pull" in

Collier's ingeniously constructed role, which can be explained by stating the oft-heard saying that in the emotional life of every young man and every girl there comes two loves.

One love is wholesome, pure, elevating. The other is withering, devastating. Young Mat Dale tastes these two loves, bitter and sweet, in "Playing With Souls."

Bricotte, "sweetheart of the Montmartre," is the blast of passion in Mat's youthful despair. Jacqueline Logan is Bricotte and never has she appeared more piquantly alluring. In poise, expression and temperament, Miss Logan strikes a high dramatic note.

The balm that heals wounds of sorrow is the pure love of a good woman. Margo Florian is good. She is magnetic, too. Mary Astor as the true sweetheart is a warm glow that re-kindles the fire of hope in the boy's breast.

This is the emotional setting in which Buster Collier triumphs as a gilded youth.

THE PICTURES on these two pages show Belle Bennett in one of the most unique screen characterizations of the year, in the role of a beauty-mad mother.

As one of the central figures in "Playing With Souls," Belle Bennett as Amy Dale gives a performance that will strike a responsive chord in the heart of every woman.

To accomplish just a single episode in the picture, the actress spent three solid days at the mercy of a bevy of beauty doctors, in front of the camera.

For an entire afternoon she was compelled to pose on a couch with her face completely covered with a clay pack. Her mouth was closed so she could not speak. Her eyes were covered so she could not see. Only the tip of her nose showed through the mask of beauty mud.

"I feel sorry for you," Director Ralph Ince declared as he hastened the camera work necessary for the "beauty doctor" scenes.

The remainder of the three-day period consisted of scene after scene of maids manicuring Miss Bennett's fingers and chiropodists working at her feet.

As beauty-mad Amy Dale, Miss Bennett performed transitions of age with remarkable restraint and naturalness. Her work is conspicuous for its subtlety. Subtle screen technique does not always "get over," but Amy Dale's pitiful struggle against onslaughts of the years will be immediately recognized by women of every age.

The very fact that Miss Bennett was capable of subtlety in this important part

Louise, Make Me Old! I Want to Be Old!



Beauty charlatans of many countries prey on Amy Dale's vanity.

strengthens the entire picture. Because when make-up is caricature and grotesque extremes it becomes caricature and this pitfall was wisely foreseen and avoided by Director Ralph Ince.

On the right-hand page are two pictures showing Amy Dale when she appeals to her maid, Louise, to strip all the artifices of vanity from her. She is transformed from a creature of sorry artificiality to an honestly good-looking, gray-haired woman.

Thus Belle Bennett's unique portrayal forms still another strong audience appeal in this many-sided production, "Playing With Souls."

The story of her being engaged for the important role of the mother in "Playing With Souls" is as romantic as the play itself.

Miss Bennett had just finished a year's stock engagement in San Francisco, and called on the casting director at the Ince Studios to see if there were any parts available.

As she was leaving, she entered her car in front of the studio and was seen by the officials of the corporation from the executive offices.



John Griffith Wray, director of production, knew Miss Bennett well when he was playing stock himself.

He called her into the office and she was promised the part.

The production, however, was slow in getting under way, and she waited for several weeks for word from the casting office. Finally she decided she had been forgotten and accepted a stage role in New York. Her trunks were at the station when she got a telephone call from the Ince Studio.

"Come at once," was the word that took her rushing out to Culver City, her New York engagement off.

Thus, by a trick of fate, Miss Bennett obtained one of the most important roles of the year, and her work in that role is so convincing that there is no doubt the screen holds big things for her.

Her portrayal of the beauty-mad mother in "Playing With Souls" wins her a niche in the Screen Hall of Fame.



The agonized mother realizes she has flirted with her own son.

HOW *FOLLY* PUNISHED A BEAUTY-MAD MOTHER

THE ONE SINCERE and important function of the silver sheet is to mirror life so truly and so poignantly that its lessons are brought home to every heart with telling force.

Some pictures perform this function more creditably than others because every finished screen production is varyingly composed of four essential elements. They are:

- Story.
- Treatment.
- Cast.
- Title.

In story selection, there are legitimate limits. Bad stories—that is, stories with unwholesome themes—may make money. But in the long run, they keep audiences out of theaters. Bad stories are bad business in the same way that notoriety is bad publicity.

Treatment is almost as important an ingredient as the story itself. In treatment, a producer can reflect his own personality just as surely as can the author in the printed work.

Treatment of a picture continues after the film reaches the exhibitor's hands. By projection, atmospheric prologues and



musical accompaniment the exhibitor also can assert his personality into a picture.

In the usual sense, however, treatment means the tone given a story by scenarist and director.

When the Ince organization bought screen rights to "Playing With Souls," they entrusted the adaptation to C. Gardner Sullivan, whose name for years has been a positive guarantee of a sure-fire audience picture.

To Ralph Ince, a young director with a fast-growing list of fine pictures to his credit, the script was handed. Then came the third step—choosing a cast.

Casting "Playing With Souls" was given more care than merely selecting available players. Each name in the troupe finally chosen had some special meaning which fitted it to the part.

Mary Astor was naturally the choice for a lovely Parisienne. Dark, petite, of a beauty sometimes described as spiritual, she was the ideal Margo Florian, Mat Dale's faithful sweetheart.

Jacqueline Logan, on the other hand, was as well suited to the very different type she was asked to portray. Vivacious Jacqueline, slim, quick, responsive, temperamentally was the perfect personality for the role of Bricotte, the Montmartre dancer.

Clive Brook, with his gift of poise, was the excellent foil for the youthful tempests

caused by one boy with two sweethearts.

That boy, young Mat Dale, vigorous, high-tempered, tragic in lost pride, found his ideal characterization in "Buster" Collier.

Belle Bennett, as the finished production reveals, was a splendid selection for the difficult mother role.

These were the principals chosen for the cast. The next ingredient in screen drama—title—had already been provided. For when Countess de Chambrun named her realistic manuscript of family drama in rich, exotic Paris, she gave it a priceless box-office title, perhaps unwittingly.

"Playing With Souls!"

What current attraction offers a name more freighted with dramatic meaning?



A BOX-OFFICE ANALYSIS of THIS SPECTACULAR FILM



theater to see and enjoy a picture that will send them away talking about it, and in turn, sending their friends to see it.

You have a title that is wonderful for exploitation purposes, and in addition is the title of the successful novel from which the play was adapted.

You have a picture bearing the name of a successful producing organization with a long list of successes to its credit.

You have a cast that would be envied by any producer, names that have box office value in themselves.

You have a picture directed by a man of experience and judgment, who carefully studied each scene and each situation before "shooting."

You have a story adapted by the dean of scenarists, who has over two hundred screen successes to his credit.

You have, to back these up, First National's resources as a releasing organization, you have at hand exploitation suggestions, advertising hunches, press book material, photographs and cuts to use in advertising your picture.

With this material any exhibitor can cash in on "Playing With Souls" for it is a great picture, and one easily "sold" to the playgoer.

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"Playing With Souls," the title as well as the picture, has a "punch." It is a money-making name. It "gets them in."

It is important to add that the name fits the story and it fits the picture. "Playing With Souls" is the theme and it is exactly what the parents in this intriguing tale did do. And the experiences that befell them and others comprise the exciting action.

The name of any picture, it is universally acknowledged, is a big determining factor in its success. But to prevent an utterly indiscriminate selection, the name must either fit the picture or else the picture be built around the name. The difference of a few letters may be the difference between profit and loss.

So "Playing With Souls" is a sincere

name. And under these auspicious circumstances, filming began. Then came another step in the Thomas H. Ince Corporation's production system.

This next step was exploitation—exploitation made right along with the picture. Press-books, publicity, releases to the daily press, stills and news to the fan periodicals—every item of the intricate sales plan was built on the Ince lot! An art department in the shadow of the stages was a part of this unique policy. And the product of this added organization becomes support for the exhibitor!

Thomas H. Ince Corporation-First National exploitation is made when and where the pictures are made. It is the thorough and accurate method of utilizing material that cannot be created afterward.

Yet every bit of this sales-aid is available afterward to the showhouse with "Playing With Souls" or any other Thomas H. Ince Corporation picture made for First National.

And so, when the film "Playing With Souls" is delivered to the exhibitor, he gets a great deal more than the celluloid with the imprint of the characters of the play thereon.

The film is necessary, it is true, to place the story before the eyes of his theater patrons. But with "Playing With Souls" you have also all the necessary pulling power to get those patrons into your



M of FATHER-MOTHER-SON DRAMA

SHE scored an instantaneous hit in the "Follies." She laughed and danced her way to success in the New York revival of the famous "Floradora." Then she transferred her make-up box to the studios and won instant popularity in pictures.

Who? Jacqueline Logan, of course. This fascinating bit of humanity now has the greatest role of her career in "Playing With Souls." As "Bricotte" the flaming little dancer of the Paris cafes, Miss Logan proves herself a genuine artist.

"I am delighted to get such parts, at last," said Miss Logan. "I have been playing street waifs for so long that I welcome a chance to do some really important work."

"I want to dress up in laces and pearls and play 'real ladies.' I want to portray fiery little 'Bricottes' as I do in 'Playing With Souls.' I want a chance to be seen in varied roles, and to portray real life. That's why I'm in love with 'Bricotte' parts, and why I took a keen delight in 'Playing With Souls.'"

Miss Logan is a titian-haired girl, with finely cut features and a genuine ability to act.

Her first big part was in Rudyard Kipling's "The Light That Failed," which George Melford made for Famous-Players-Lasky. At once she was given leading roles in "Manhattan," "The House of Youth," "Dynamite Smith," and other worth-while pictures. She will also be remembered for her work in "Salomy Jane," "Burning Sands," "Java Head" and "North of 36."

Miss Logan is a native of Corsicana, Texas. She was educated in Colorado Springs, where she took a course of journalism and later tried newspaper reporting.

"I find that this work was a big help in the profession I chose later," Miss Logan declares. "It gave me an insight into human affairs, and into people's lives that comes to few young girls."

"A newspaper training is valuable to anyone, no matter what line of work they may pursue later. It is especially valuable to an actor or an actress."

A NEW JACQUELINE

JACQUELINE LOGAN as a "darling of the Montmartre" supplies an alluring touch in scenes of the Dead Duck cafe in "Playing With Souls."

The vivacious Jacqueline is dressed in tights, a short fluffy skirt and long earrings.

Director Ralph Ince used especial care in approving the Montmartre costume, with the result that we see a Jacqueline Logan much different than the girl picture goers know so well.

Jacqueline Logan's



Jacqueline Logan

Greatest Role



THE camera here visualized dramatic moments in "Playing With Souls" as Jacqueline Logan vividly portrays the vivacious Bricotte of the Paris cafes. Miss Logan has the greatest role of her screen career in this First National photoplay by the Thomas H. Ince Corporation. She battles furiously for her Boy in the Apache dive; she flirts outrageously with the wealthy American when she sees his "roll." Through it all is the touch of genius, for only a gifted actress could portray this role as does Miss Logan.

LITTLE BRICOTTE was a darling of the Montmartre. She was one of the great horde of girls who live by their wits in the heart of the French capital. Into her gay life came a Boy, just from school. He had money, which was Bricotte's life blood. And Bricotte was very prosperous while she kept the Boy on her string.

The Boy's father was divorced from his mother. He had not seen either for years. The father was introduced to the Boy as a friend of his father's. For the Boy hated the memory of his cold-hearted parent he had known when a child.

The father learned of the Boy's infatuation for Bricotte. He determined to end it by showing the girl to the Boy in her true light. He arranged a "party" with Bricotte, and into the gay scene walked the Boy to see his "girl" perched on his "father's friend's" lap, both apparently very sadly intoxicated.

This is but one of the dramatic scenes in "Playing With Souls," in which charming Jacqueline Logan has her greatest role, that of Bricotte.

As the Boy, played by Buster Collier, turns on his father, Clive Brook, and the girl, there ensues a stormy and dramatic sequence, in which the lad denounces both, throws the girl to the floor and stamps from the room.

Bricotte, stunned, looks up from her position on the rug and realizes she is going to lose them both.

In this colorful role Jacqueline Logan does the finest work of her screen career. She is the piquant, pouting, entrancing little devil of the Boulevards, and she fairly lives the part.

All the tense, emotional scenes are fairly dominated by this slight girl, whose work is convincing and sincere.

Jacqueline Logan is destined for great things in her screen career, judging from her portrayal of the role of Bricotte in "Playing With Souls."

PLAYING WITH SOULS

BRICOTTE (Jacqueline Logan), who finds a profitable playmate in MATHEW DALE, JR. (Buster Collier), who is neglected by MATHEW DALE (Clive Brook), his father and AMY DALE (Belle Bennett), his mother. AMY flirts with MATHEW, her son, not knowing who he is, only to be confronted by MATHEW, SR., her husband.

Young MATHEW, whose parents have been Playing With Souls, determines to go to the devil rapidly, but is saved from death by his father and from His Satanic Majesty by beautiful MARGO (Mary Astor), who becomes his wife.



Director Ralph Ince

HOW MANY times has an exhibitor heard his patrons say, as they passed out of his theater:

"It was a pretty good show, but the picture was too long."

And how many exhibitors who have heard that remark realized that they really didn't mean it was too long, because it was probably the length they were used to. What they meant, of course, was that it SEEMED too long.

That's the test of a picture—forgetting it is a picture and enjoying it without a thought of the start or the finish.

Such a picture is "Playing With Souls." It is not going to tire anyone, because they are going to be completely carried away by the ACTION of the story. And that's where Director Ralph Ince scored in filming this entrancing story. He called for ACTION from his players and he got it.

For it is a story with remarkable screen value, played by a cast of finished actors, and directed with care and judgment by one of the most skillful directors in pictures. ACTION!—it is “nothing else but.”

THE UNIVERSAL popularity of "Christine of the Hungry Heart" is about to be challenged. This successful photodrama made for First National by The Thomas H. Ince Corporation, provides the finest role of her career for beautiful Florence Vidor. With such sterling players as Clive Brook, the English artist, Ian Keith, New York stage favorite, Warner Baxter and Walter Hiers in the cast, "Christine" is fast attaining a popularity equalled by few, if any, current pictures.

Three outstanding features are mentioned by practically all the critics in connection with "Christine." One is the magnificent portrayal of the title role by Florence Vidor, which is acclaimed her best performance for the screen. Miss Vidor is universally praised for her intelligent and restrained rendition of this difficult part.

Another is the dignity and poise of Clive Brook, the English artist who makes his first American appearance in this film. And the third is the wonderful work of little Dorothy Brock, a remarkable child actress.

And right on the heels of "Christine" come two more Thomas H. Ince Corporation-First Nationals that threaten to endanger even the prestige of this great photodrama. They are "Enticement," and "Playing With Souls."

"Christine" Beaten by "Playing With Souls"?



Top, Florence Vidor and Dorothy Brock; center, Ian Keith, Mary Astor and Clive Brook; below, Belle Bennett



Truly this is a "Big Three" offering of First National—three great pictures from the same producing organization in a single season and every one an assured box office success.

"Enticement" is the next ready for release. It is the picturization of Clive Arden's sensational novel of the same name, and in the cast are Mary Astor, Clive Brook and Ian Keith. A grand "Number Two" in this series of notable pictures.

The last and in many ways the greatest, is "Playing With Souls." Here is the ultimate in drama, directed with skill by Ralph Ince and faultlessly played by Jacqueline Logan, Mary Astor, Belle Bennett, Clive Brook, Buster Collier and a host of others. A picture that provides a fitting climax to a series of splendid photodramas—with nothing lacking to make it a business getter everywhere.

The First National organization, distributors of "Leader Pictures" are justly proud of these three pictures, all different, yet all carrying audience appeal and having the great exploitation possibilities that have made Thomas H. Ince Corporation pictures famous in the past.

Here is the ticket. You can play it "straight, place or show" and cash in:

"CHRISTINE OF THE HUNGRY HEART."

"ENTICEMENT."

"PLAYING WITH SOULS."







CULVER CITY, home of the Thomas H. Ince Studios, is ten miles from downtown Los Angeles, yet it has its traffic problems. On a recent Sunday, with no special attraction to bring them out, 48,564 automobiles passed the studios, by actual count of traffic experts.

MAKING IT SNAPPY

Prior to starting work in "Playing With Souls," Clive Brook, the dignified English actor, had never met Jacqueline Logan. They were introduced on the set by Director Ralph Ince.

Five minutes later, in front of a grinding camera, Jacqueline, in a short, daring gown, was sitting on Brook's lap, tickling his ear with a wine glass.

All the pretty girls are not in the movies. And all the pretty girls in the movies are not acting before the camera.

These are the discoveries of Barbara Bedford, the pretty screen artist.

"It is amazing the number of pretty girls who are employed in the studios who are not in pictures and never had any desire to become players, at least to all appearances," she says.

"I wonder if they are not often a little envious of the fame of the less-beautiful actresses, and these actresses are not a little envious of the other girls' good looks.

"Life's a funny proposition, anyway."

Four tough-looking thugs entered a bank on the main street of Culver City. They were hard-looking specimens, every one, and each packed a "gat" as big as a young cannon.

The bank clerks went calmly about their business. The burglar alarm did not ring. There was no panic among the customers.

The four "thugs" were working in the Apache cabaret scenes in "Playing With Souls," and each and every one of them had an account in the aforesaid bank.

Only in Movieland could such a crowd enter a bank without causing a wild alarm.

There is no rest for successful picture players. Mary Astor, for instance, has been working without a vacation for months. She finished her work in the Thomas H. Ince Corporation's new picture "Enticement," in Canada, got back in Los Angeles after a six thousand mile trip to location and went to work the same afternoon her train arrived, in "Playing With Souls," another Ince picture.

Mary is still waiting for her vacation.

Buster Collier is tall and slight of build, in spite of the nickname that has stuck to him since his birth.

For he got that name "Buster" the day he was born. The new Collier baby weighed twelve and a half pounds that very day, which led the doctor to remark:

"What a Buster!"

So it's been Buster ever since.

Carmen DeBlasco, the only extra girl in the movies with a maid, was Jacqueline Logan's adversary in the thrilling cafe fight in "Playing With Souls."

Carmen is a member of an aristocratic military family of Mexico, but turned her back on society and shocked her relatives and friends by her remarkable resolve to start a studio career. She drives to work in a taxicab and although she ruled over a household of eight servants in her own home, she seems to enjoy the rollicking life of an extra girl in the movies.

More than sixty homesick French lads, who are touring the world as cadets on the French merchant marine liner Jacques Cartier, were made happy on the Thomas H. Ince lot recently. The lads, lost in a strange country among people who speak a strange tongue, were fairly carried back to Paris during their visit to the studio.

For "Playing With Souls" was in production there, and every set is a Parisian set. Even the river Seine was wandering under a typically French bridge, and to make the day perfect, Max Constant, French director of the picture, made a speech to the boys in their own tongue and told them all about it.

It was a happy bunch of French lads that went gaily back to their ship, after a glimpse of "Paris" in a strange land.

The SILVER SHEET

GEORGE H. THOMAS SYL MACDOWELL
Editors

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The Thomas H. Ince Corporation

What would the transcontinental railroads do without Jacqueline Logan.

Having finished her work for "Playing With Souls" at the Thomas H. Ince Studio she flits away to New York for a part, then will flit back again.

Jacqueline has made so many trips across the country she knows every porter by his first name, and it isn't "George," either.

Soft music is used while pictures are shot on the Ince lot. Violin and portable organ are used. These are very effective at times, but not when the huge heaters, that warm up the stages on cool mornings, are going full blast. For these heaters make a roar like Niagara, and reduce the volume of tone from the two instruments to a whisper.

"In fact, we can't tell whether the players are emoting to 'Apache de l'Amour' or the roar of the heater," says Chief Musician Lee Zahler.

ATTENTION, LONGHAIRS!

Summer and winter (such as they have in California) sees John Griffith Wray, manager of productions at the Thomas H. Ince Studios, hatless.

Wray hasn't owned a hat for more than five years. His hair is long and black and luxurious.

He claims that anyone can avoid baldness by avoiding hats.

Motion picture companies can get almost any sort of a location they want, even the homes of multi-millionaires. But they cannot use cathedrals.

For that reason cathedrals must be built, and the building of them is one of the biggest expenses around a picture lot.

An immense cathedral was built on the Thomas H. Ince lot for "Playing With Souls." It was more than two hundred feet from the camera to the altar. The expense of such a set, for a few feet, showing a wedding, is the thing that makes picture producers lose sleep at nights.

While America is theoretically dry, Americans are showing a peculiar interest in drinking from a theatrical standpoint. And it is absolutely necessary, in pictures, that drinks be true to color and have other peculiarities of the "real thing."

Ralph Ince, director of "Playing With Souls," is authority for these statements.

"Mixing drinks is still really a fine art, in pictures," said Mr. Ince. "While in the old days drinks were mixed for potency, or to please the palate, now we mix them for the best photographic results."

"And when we serve cocktails, for instance, they must look like cocktails, and not like something else, for the modern audience still knows what a cocktail looks like.

"My property men must be experts at mixing gingerale and soda pop of various hues to resemble whisky, ale and wines.

"We use sparkling mineral water to 'double' champagne because it shows a convincing 'bead.' Near beer is used for its distant relative of the old-time breweries. Coffee makes fine brandy, too.

"But I am convinced," the director concluded, "that the time is coming when film scenes of drinking will be as rare as snuff-taking which was the favorite nineteenth century method of 'getting a kick out of life.'"

FOLLOWING 'ROUND THE INCE LOT

THE CLOCK






JOHN INCE
entirely surrounded by
PULCHRITUDE



UFA OFFICIALS
call on the
"PLAYING WITH SOULS"
CAST



WHO~
COULDN'T BE A
SCARECROW
for
BARBARA
BEDFORD
?



FALL
FASHIONS
1924

posed by
JACQUELINE
LOGAN



JACQUELINE LOGAN
AIDS
INCE
COMMUNITY CHEST
DRIVE



THESE
MINERS
COME
HARD AND
TOUGH
BELIEVE
US!



"ENTICEMENT"
COMPANY OFF FOR SWISS
SCENERY IN CANADA.



GEORGE MILLER
BUILDING BOSS,
JUST DOESN'T KNOW!

Learning to Love The Lady



Constance Talmadge and Tony Moreno in a scene from "Learning to Love"



Norma Talmadge and Wallace MacDonald in Norma's New Photodrama "The Lady"

"**L**EARNING to Love." That's Constance Talmadge's latest. Kisses and laughs. A million of each. That's "Learning to Love," also produced by Mr. Schenck. "Learning to Love," is the story of a Flapper-Vamp girl. A loving baby mama, a broken-hearted would-be divorcee who was just pestered with four fighting fiancées and an iceberg bridegroom.

Constance Talmadge is at her funniest in "Learning to Love," a real laughing comedy.

Her most severe critics about the studio agree that in this Constance has done the best work of her career in this picture, and has established herself as a comedienne of the first rank. Built for laughing purposes, "Learning to Love" keeps you laughing from start to finish and clever Constance does not miss a single opportunity to take every advantage of each comedy situation.

Constance Talmadge has a tailor-made vehicle in "Learning to Love." It fits her like the proverbial glove.

And in "Learning to Love" she has a comedy written by those who first brought her to fame—John Emerson and Anita Loos and who are responsible for her greatest pictures.

Her screen sweetheart and leading man is Antonio Moreno, the ideal of all feminine fans. There also is Bobby Harron. And Ray Hallor. Also Byron Munson and Alf Goulding. A real cast of lovers.

REMEMBER "Smiling Through" and "Secrets"? Well, Norma Talmadge in "The Lady" excels both of them by far. In the opinion of Producer Joseph M. Schenck "The Lady" is the best photoplay he has ever made. And in this opinion he has the support of every First National official who has seen it.

The same combination which prepared "Secrets" for the screen also made "The Lady." Frank Borzage was the director—and incidentally the photoplay is a Frank Borzage Production—and the script was written by Frances Marion.

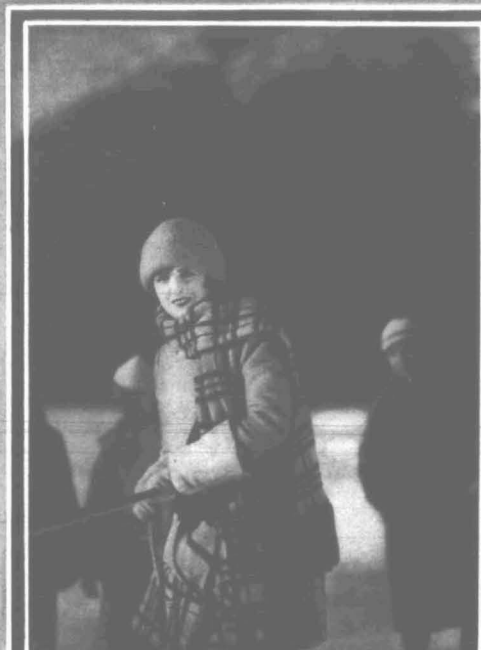
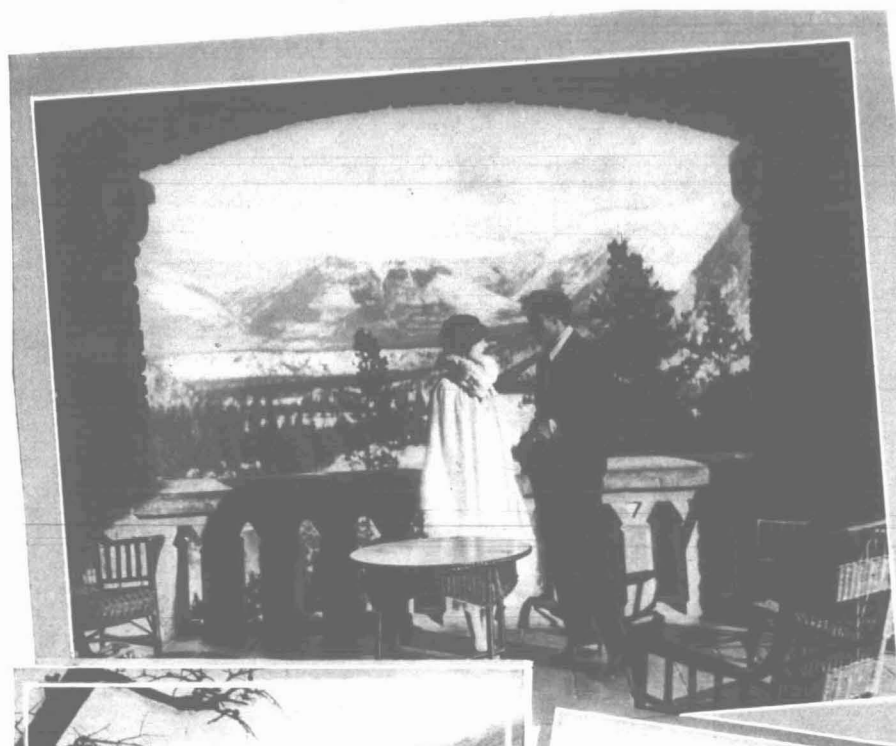
"The Lady" was a great stage play, written by Martin Brown and produced by Al Woods with Mary Nash as the star.

But, greatest of all the factors contributing toward the making of this perfect photoplay, is the fact that Norma Talmadge is the star.

"The Lady," in brief, is the story of a lily which grew to the full flower of its beauty amid the muck and mire and yet remained unsullied, undefiled. Norma is seen first as a pretty London theatrical leader, surrounded by temptation on every hand. Even to the end, regardless of the temptations and degrading surroundings into which she is thrown, Polly Roll, whom Norma portrays, remains the lady to all who knew her.

"The Lady" and "Learning to Love"—two real box office successes and released through First National!

First National Pictures are Winners



FROM THE lofty peaks of the Canadian Rockies, amid the most beautiful scenery in America, come scenes for the marvelous screen drama "Enticement," soon to be released by First National.

Some of the most entrancing sequences in this mighty epic of a woman's loves were taken on the shores of Lake Louise, in Alberta. The "Enticement" company traveled six thousand miles, and worked amid ice and snow in zero weather to provide the atmospheric "punch" for the Alps scenes.

The lot of the players was no easy one. They arose long before daylight, traveled forty miles in automobiles, then packed in by dog sled six miles beyond the end of the last road to get into virgin country, never before photographed for the screen.

For weeks they worked to get proper lighting and scenic effects. The avalanche scenes, taken at great danger to life and limb, required days of preparation.

But the efforts were well worth while, for the company came out of Canada with some marvelous film, both from scenic and dramatic standpoints. And the photodrama, one of the finest the Thomas H. Ince Corporation has ever delivered to First National, gives promise of being one of the big outstanding pictures of the new year.

"Enticement" is from the novel of the same name by Clive Arden, the noted English writer who wrote "Sinners in Heaven." It is the story of a girl's innocent friendship for a married man, and of the consequences later, when she was happily married to another man.



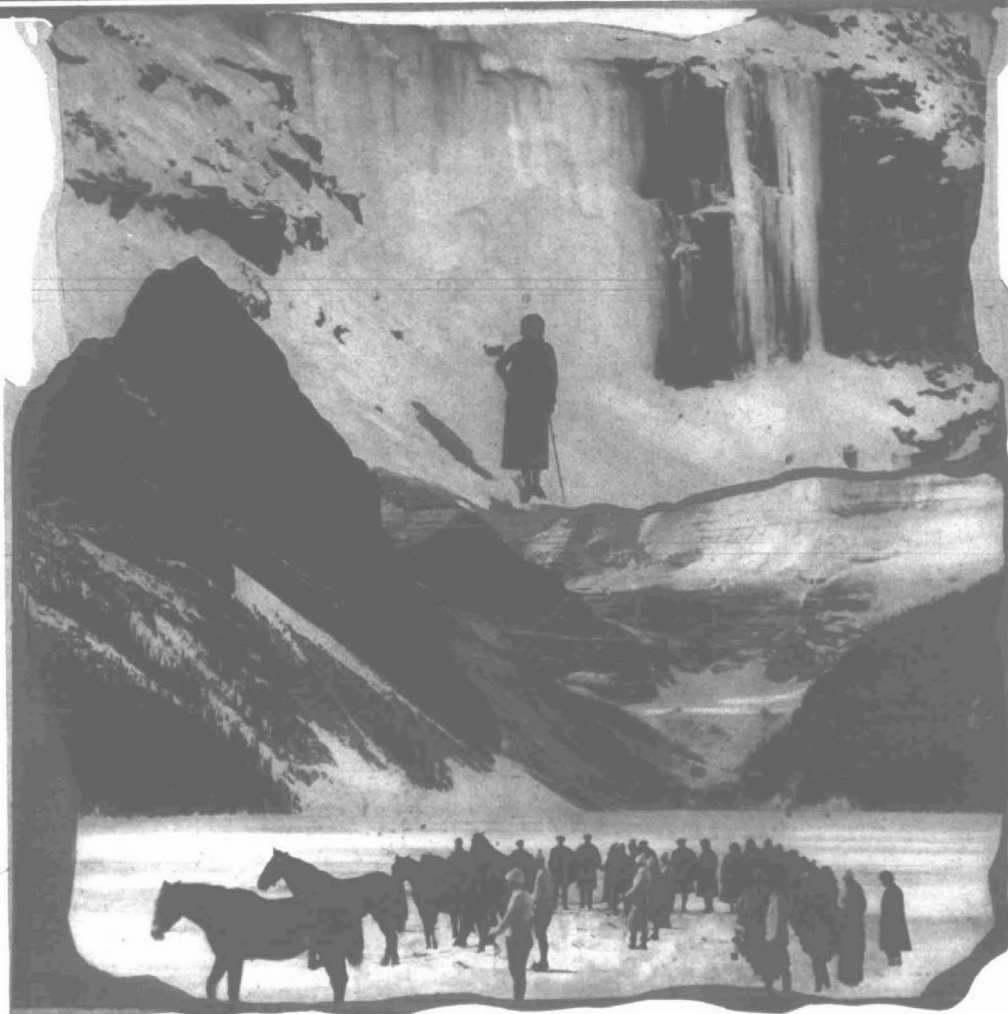
Mary Astor is charming as the heroine of the story. Miss Astor has never done better work on the screen than as the storm-tossed Leonore, who seeks to retain her husband's love and at the same time cherish the friendship for the opera singer that grew out of their association during the world war.

Clive Brook gives a fine performance as the husband, and Ian Keith is marvelous as the singer. George Archainbaud directed "Enticement" with a fine sense of dramatic values.

"Enticement" looks like one of the big box office attractions of the season. Certainly it is a story of universal appeal, and played by artists. And the beautiful Canadian "shots" add greatly to its value as an audience picture.

SNOW STUFF—Some of the most entrancing winter scenes ever recorded by the camera are seen in "Enticement." On the opposite page Mary Astor and Ian Keith are seen amid the beautiful Canadian Rockies. Above is the avalanche scene, where they are trapped by a mass of falling snow and rocks. These scenes were taken at and near Lake Louise, in the most beautiful part of the Canadian Rockies, in zero weather and under conditions anything but comfortable.

For weeks the company worked from morning until night, to get the atmosphere of Switzerland into "Enticement."



BACK OF THE SHOOTING LINES" ON THE 'PLAYING WITH SOULS'

SET
WITH STAFF
ARTIST
Spurgeon



AN OLD STOCK ACTOR BORES A
FLAPPER EXTRA WITH TALES
OF THE HALCYON DAYS OF
COAL-OIL FOOTLIGHTS



THE FLAVOR OF THE
MONTMARTRE
INJECTED INTO
CONVIVAL CROWDS

AN
ATMOSPHERE
OF THE
BOULEVARDES



HASTY REPAIRS
BACK OF THE
SET



CHINLESS
CHESTER
THE
GROCERY
CLERK
EXTRA, SEEMS BOUND
TO HAVE A CLOSE-UP



EVEN THE
HARD-BOILED
ELECTRICIANS
ON THE BRIDGES
ARE OVERCOME
AT THE ANTICS
OF THE "SASSY
SUNBEAMS" WHO
"DO THEIR STUFF"



CAFE



TWAS
EVER
THUS



BETWEEN SHOTS, THE PARISIAN THROG
AND AMERICAN "TOURISTS" MINGLE
WITH HURRYING TECHNICIANS, WHO
WITH FRENZIED HASTE, PREPARE THE
SET FOR A "LONG SHOT"



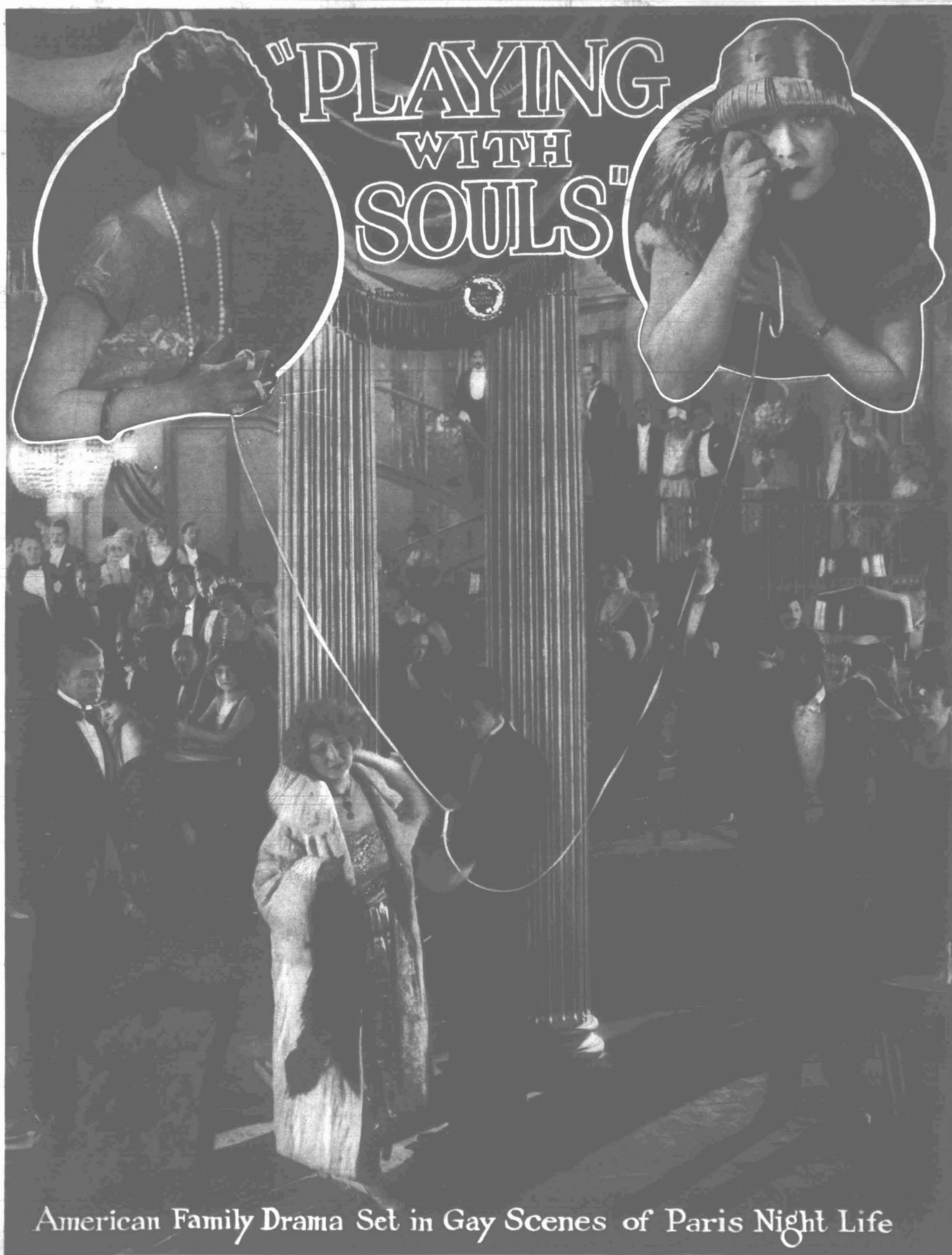
SPURGEON

PLAYING WITH SOULS

WITH
JACQUELINE LOGAN
MARY ASTOR
BELLE BENNETT
CLIVE BROOK
BUSTER COLLIER

ADAPTED BY
S. CARDNER
SULLIVAN
DIRECTED
BY
RALPH
INCE

A THOMAS H. INCE CORPORATION PRODUCTION
for First  National



American Family Drama Set in Gay Scenes of Paris Night Life

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